ways. He would talk, for instance, in such an ingenuous way to painters and musicians that I blushed for him. But I know now that my blush was far more unworthy than his freedom from all pretentiousness in matters of art.

He never pretended. One of his hiographers has said that he posed as being a French scholar. Such a thing, and all things like it, were impossible to his nature. If it were necessary in one of his plays to say a few French words, he took infinite pains to learn them and said them beautifully.

Henry once told me that in the early part of his career, before I knew him, he had been hooted because of his thin legs. The first service I did him was to tell him they were beautiful, and to make him give up padding them.

" What do you want with fat, podgy, prize-fighter legs ! "
I expostulated.

Praise to some people at certain stages of their career is more developing than blame. I admired the very things in Henry for which other people criticised him. I hope this helped him a little.

I brought help, too, in pictorial matters. Henry Irving had had little training in such matters—I had had a great" deal. Judgment about colours, clothes, and lighting must be *trained.* I had leained from Mr. Watts, from Mr. Godwin, and from other artists, until a sense of decorative effect had become second nature to me.

Before the rehearsals of " Hamlet " began at the Lyceum I went on a provincial tour with Charles Kelly, and played for the first time in " Dora," and " Iris," besides doing a steady round of old parts. In Birminghain

I went to see Henry's Hamlet. (I have tried already, most inadequately, to say what it was to me.) I had also appeared for the first time as Lady Teazle—a part which I wish I was not too old to play now, for I could play it better.